

The Impresario

A Comic Opera in One Act

Music, WOLFGANG AMADEUS MOZART

Libretto, STEPHANIE THE YOUNGER

<i>Music Director</i>	JACQUELINE RICHARD
<i>Stage Director</i>	ANDREW MACMILLAN
<i>Scenic and Costume Designer</i>	ROBERT KURKURSKI
<i>Lighting Designer</i>	DOUGLAS HOLDER

C a s t

<i>Madame Goldentrill</i>	LOIS GYURICA
<i>Mademoiselle D'Argenson</i>	DANIELLE PILON
<i>Signor Angelo</i>	GIUSEPPE MACINA
<i>Mr. Bluff</i>	RONALD GRANER
<i>Mr. Scruples</i>	JAMES COLBECK
<i>Audition Pianist</i>	ELLEAN FERGUSON

— INTERMISSION —

Le Portrait de Manon

A Chamber Opera in One Act

(in French)

Music, JULES MASSENET

Libretto, GEORGES BOYER

<i>Music Director</i>	JACQUELINE RICHARD
<i>Stage Director</i>	HEINAR PILLER
<i>Scenic and Costume Designer</i>	SUSAN LONGMIRE
<i>Lighting Designer</i>	IAN MCDUGALL

C a s t

<i>Le Chevalier des Grieux</i>	DONALD RUTHERFORD
<i>Tiberge</i>	RALPH OOSTWOUD
<i>Jean, Vicomte de Morcerf</i>	RENE ROSEN
<i>Aurore</i>	NANCY DE LONG
<i>Chorus</i>	DANIELLE PILON, LOIS GYURICA, GIUSEPPE MACINA, RONALD GRANER

The Story of "Le Portrait de Manon"

Ten years after the premiere of MANON, Massenet returned to the subject with a one act sequel entitled THE PORTRAIT OF MANON. Des Grieux is revealed as a severe moral guardian to his impressionable young nephew, Jean. In vain, for love has found its way to Jean in provincial retirement just as it previously had to Des Grieux at Amiens. His choice is a penniless young girl, Aurore, pupil of Tiberge, Des Grieux's lifelong friend.

At the opening of the opera Des Grieux takes from its box the miniature portrait of Manon he cherishes, and revels in memories about her: "Voilà ton image chérie," which sums up their tragic love. Determined to protect his nephew from similar heartache, he refuses to consider Jean's marriage to Aurore. For a time, the lovers contemplate suicide in the best adolescent tradition, but Aurore breaks the mood with her carefree ballad about the love of the shepherd, Colin, for Lucette. Eventually, Tiberge is the benevolent *deus ex machina* who disguises Aurore as Manon and when Des Grieux, sees her from a distance, he believes she is a vision of his lost love. Tiberge, seeing his emotion, explains Aurore's uncanny resemblance to Manon by confessing that she is the daughter of Manon's brother, Lescaut. Des Grieux relents, and the opera ends with his realization that "reason is only a sacrilege . . . love is truth" and the betrothal of the lovers.

Furniture courtesy of Prints of Serendip and Samuel Rosen.

Le Portrait de Manon
Jules Massenet

The Impresario
Wolfgang Amadeus Mozart

WORKSHOP PRODUCTION

Director, Peter Ebert

Opera School

University of Toronto
ROYAL CONSERVATORY OF MUSIC

Production Staff

Production Co-ordinator

WALLACE A. RUSSELL

Technical Director

WILLIAM SEVERIN

Stage Managers

"The Impresario"

GEORGE FLIE

"Le Portrait de Manon"

JOHN LEBERG

Construction Supervisor

DOUGLAS HOLDER

Properties Master

BRUCE MALLET-PERET

Costume Master

ROGER READ

Saturday
January 21, 1967

MACMILLAN THEATRE

8:15 p.m.

Friday
January 20, 1967

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